

SGWU:

Library workers walk out; vote to strike

By Larry Tansey

The Sir George library workers voted overwhelmingly yesterday to refuse the final offer of the University Administration, and to go on strike October 30th.

The offer, described by the Administration as one that "the workers can't refuse", imposed a job evaluation plan continually rejected by them since January.

This offer comes after 17 months of negotiations between the Administration and the National Union of Sir George Williams University Employees (NUSGWUE), representing the 97 non-professional library assistants. NUSGWUE's last contract expired on May 31st, 1975, and since that time it has fought to retain its present classification system, raise the salaries of the library workers and improve their over-all working conditions.

The Administration since that time has tried to impose on the union what one union member described as a "completely arbitrary and unjust" classification system known as the "Job

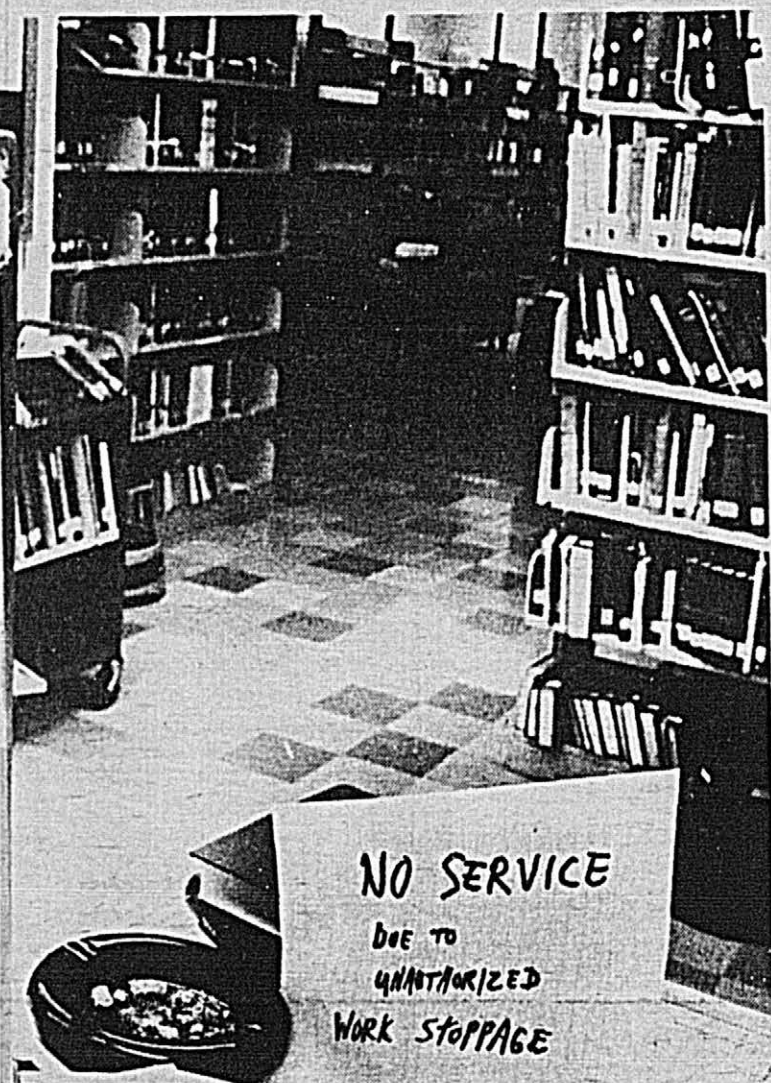
Evaluation Plan". This job evaluation plan basically declassifies the jobs of the library workers, imposes high qualification standards on their jobs and makes it virtually impossible for library workers to get a promotion from a lower category to a higher one. The plan requires library workers to have a library technician's degree in order to perform the same duties which they are now performing. In this manner, the job evaluation plan would keep the salaries of the workers at their minimum by freezing them to their present positions.

Library workers, at present, earn from \$5,200 to \$7,480. They are classified into four categories—Library Assistant A, B, C and D. The majority of the workers are in the \$5,200

(Library Assistant-A) to \$5,710 (LA-B) category. Only about 27 positions are in the \$6,450 (LA-C) to \$7,480 (LA-D) categories. The job evaluation plan would make it virtually impossible for a Library Assistant A or B to get promoted, on the basis of experience, as they can be now, to LA-C or LA-D levels.

Because of the library workers' struggles in February and March of this year, when they staged a highly effective work slowdown, paralyzing library services, the Administration "promised" that the workers could keep their present classification system. But since that time, it has repeatedly tried to impose its job evaluation plan, with the most recent attempt being its inclusion in the "final" offer to the NUSGWUE.

The Georgian: Philippe Rachelle



A view of the deserted circulation desk in the Norris Library at the Sir George Campus of Concordia University. All service was stopped when the library workers walked out to hold a General Assembly Meeting of their Union to discuss the "Final Offer" of the University Administration.

TAs strive for equity

By Marie Poirier

The McGill Teaching Assistants' Association (MTAA) has charged the Administration with not honouring last year's agreement with the Dean of the Faculty of Arts. The agreement was signed following a strike by TAs during which demands were levelled that the Administration define the position and salary of teaching assistants.

The agreement took into consideration necessary cost of living increases equivalent to those of other McGill workers.

Specifically, the MTAA claims that the Faculty is employing TAs as lecturers while paying them TA wages. Last year's agreement stipulated that TAs receive an annual salary of \$3,975 for a workload of 15 hours, while a TA lecturer should earn \$4,505 plus fees for six hours of courses.

A five member committee comprised of two TAs, two undergraduates and the Dean of

the Faculty of Arts is now studying the MTAA's grievances.

Yet to be settled is the question of seniority as well as the elimination of salary

inequities in the Faculty of Science. The formalization and standardization of workload conditions for TAs and the consideration of student-TA ratios have also to be discussed.

Students want Chevron back

WATERLOO [CUP]—Reinstatement of The Chevron and an investigation of the facts surrounding its closure are the only solutions to the conflict between the University of Waterloo Students' Federation and the student newspaper.

That was the almost unanimous decision of 75 students attending a mass meeting called by Chevron staffers Oct. 18. But a student council task force struck to propose changes in The Chevron structure already decided Oct. 16 that it must first investigate the council's action of Sept. 24 in

closing the paper.

The task force told an Oct. 17 student council meeting it could not make any proposals to the general meeting of all students, planned for Oct. 29, because it did not have time to investigate the operation of The Chevron. It was given only four days to come up with recommendations.

Council Math Rep Selma Sahin questioned the value of holding the general meeting without task force input. But, Federation President Shane

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Blood Drive:

THE LAST DAY: Is it the last year?

By Ginny Wright

There may not be a Blood Drive '77 if this year's Blood Drive at McGill does not reach 2500 pints, according to one student volunteer working the Union Ballroom this week. Today is the last day to donate blood.

Yesterday 470 pints were received, bringing the total to 1600 pints. The goal is 3000. On Wednesday, when only 520 pints were received in spite of extra evening hours, one volunteer said that the Red Cross was actually considering not bringing the Drive to McGill next year if the situation did not improve.

The week has been filled with numerous activities to attract donors. Films have been shown every day, and rock groups have performed throughout the week. In addition, door prizes are awarded every hour.

Yet the Drive doesn't seem to be attracting many donors. One volunteer said that students seemed to be more interested in the entertainment than in giving blood.

Another suggested that many students who haven't given

blood are "squeamish" about the idea "of having a needle stuck in their arms." Many donors, however, say that giving blood is less painful than a shot, and in fact, less painful than the test to find out blood type. (This is a simple prick of the finger to obtain a drop of blood.)

Today the Blood Drive is making its last effort to reach what may now be an unattainable goal. Entertainment will include films throughout the day, and a jazz session with "Paul Shapiro and Friends" beginning at 1 pm in the Union.

The winner of the grand prize, a waterbed, will be announced at 6 pm when the drive comes to a close. Runner-up prizes include a woollen blanket and complete ski suit.

Students who have not given blood are encouraged to come. Really, it's painless.

Planning Meeting

Planning meeting today at 2:30 in the Daily office. Attendance of all is urged.

TODAY: LAST DAY TO GIVE BLOOD!



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Students Welcome

Live Music Every Wednesday to Saturday Night.

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MEN'S INTRAMURAL ACTIVITIES

ICE HOCKEY:

Faculty League: Students wishing to play faculty hockey should contact their Intramural representative. His name and number can be obtained by phoning the Intramural Office — 392-4730 or by consulting the Athletics Calendar. Games will be played evenings on Mondays, Tuesdays and Thursdays.

Open League: Any group of McGill students may join together and enter a team. Entries are limited and will be accepted on a first come first served basis. Games will be played on Mondays, Tuesdays and Thursdays at 16:45 and Saturdays between 16:45 and 19:15.

Entries close Monday, October 25, 1976. Captains Meeting on Tuesday, October 26 at 5:10 p.m. in Room G20 of the Currie Gym. All entries must be accompanied by a \$10.00 deposit which will be refunded provided no defaults occur.

SQUASH:

There will be a singles squash tournament starting November 1, 1976. All interested players should note that this will be a hard ball tournament. It is also a faculty sport. There will be a preliminary round robin followed by single elimination. Playing time will be arranged at your leisure. Registration closes on Friday, Oct. 29, 1976. Room 7, Currie Gym.

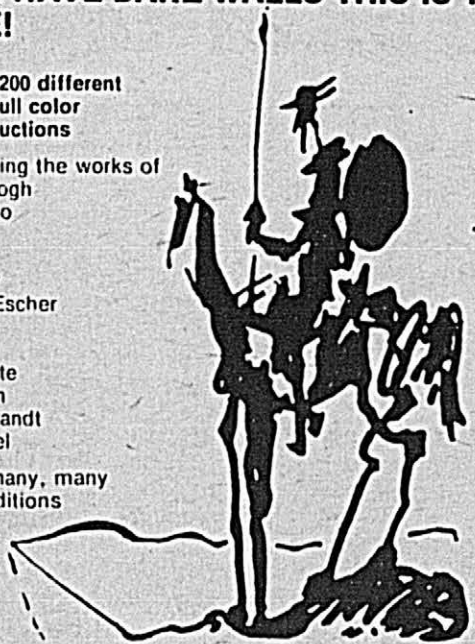
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PLACE: Main Floor, Room 107 (TV Lounge), University Centre, 3480 McTavish

LAST DAY — 9 AM-7 PM

classifieds

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organization).

MISCELLANEOUS

DANCE LESSONS (private or doubles); Beginning Ballet Jazz. Cheap \$4.00 hr. Across from Molson Stadium. Call 849-4001.

ANGLICAN EUCHARIST, simple, contemporary liturgy every Monday at 12:30 p.m. at the Yellow Door, 3625 Aylmer. All welcome!

EL CHEAPO LUNCHES, daily 11:30 am — 2:30 pm at the Yellow Door, 3625 Aylmer. Y'all come!

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Oct. 18-24

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BEST OFFERS — Japanese Slide Rule; German Slide Rule; Antique pine table 32 x 19 1/2 inches. 288-3863.

PONTIAC LEMANS, 1971, low mileage, 2 door, P.B. P.S., good mechanical condition; \$750 or best offer. Tel. 845-8592 after 6 pm.

PERSONAL

PROBLEM? Feel you need to rap with a rabbi? Call Israel Housman: 341-3580.

URGENT. C.J. STEAD. ANSWER ME. I have been attempting to communicate with you through the personal column of the Montreal Star since I received your letter in July 1971. Please write to your friend: Pierre Lavole, C.P. 92, Westmount Station, Westmount, P.Q.

JOBS

OVERSEAS EMPLOYMENT. 103 Countries now hiring. All occupations. Excellent pay, free transportation and bonuses. Latest computerized listings and reports. Only \$4.00 Air mailed anywhere in Canada or U.S.A. Refundable if not entirely satisfied. Imperial World Service, Box 296, Snowdon P.O., Montreal, Canada.

Classical music lover, rank beginner on VIOLIN, looking for patient TEACHER at reasonable cost. Leave message for Greg at 626-3752.

CLASSIC GUITAR TEACHER. Experience of teaching in European conservatory. Private lessons, music and guitar. Further information, call Luigi, 381-2470.

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Earn extra money selling SKI-AMI. 731-3546.

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FRIDAY, OCTOBER 22, 1976

NUDE MODELS needed for McGill Art Program. \$7.50 an hour. Phone 392-4265 or 844-2424; ask for Peter. If not there leave tel. no. and name. Thank you.

Competent person to MACHINE SEW lots of large cushion covers. I have new machine. Downtown. Your hours. Call Brian 935-1888, 5-7 pm.

PART-TIME JOB to take care of 16-month-old, 20-25 hours (daytime) per week, must include Friday mornings. EXPERIENCED, reliable student, until May 1977, near campus; 843-3514.

LOST

WALLET somewhere at McGill (probably B.H. or Stewart). Call Mike Kadowaki after 8 pm, 722-3833.

Please return my black and white, straw CLUTCH PURSE taken during the black-out Wednesday night in the Union Bldg., or at least my I.D., to the Building Manager, or call Gerlinde (Linda) Stanzl, 522-6324.

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DISCO BASH

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Tuesday Oct. 26 8 pm
student price (with I.D.) \$1.25
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Wednesday Oct. 27 8 pm
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L. 132,

Dir. Alain Tanner
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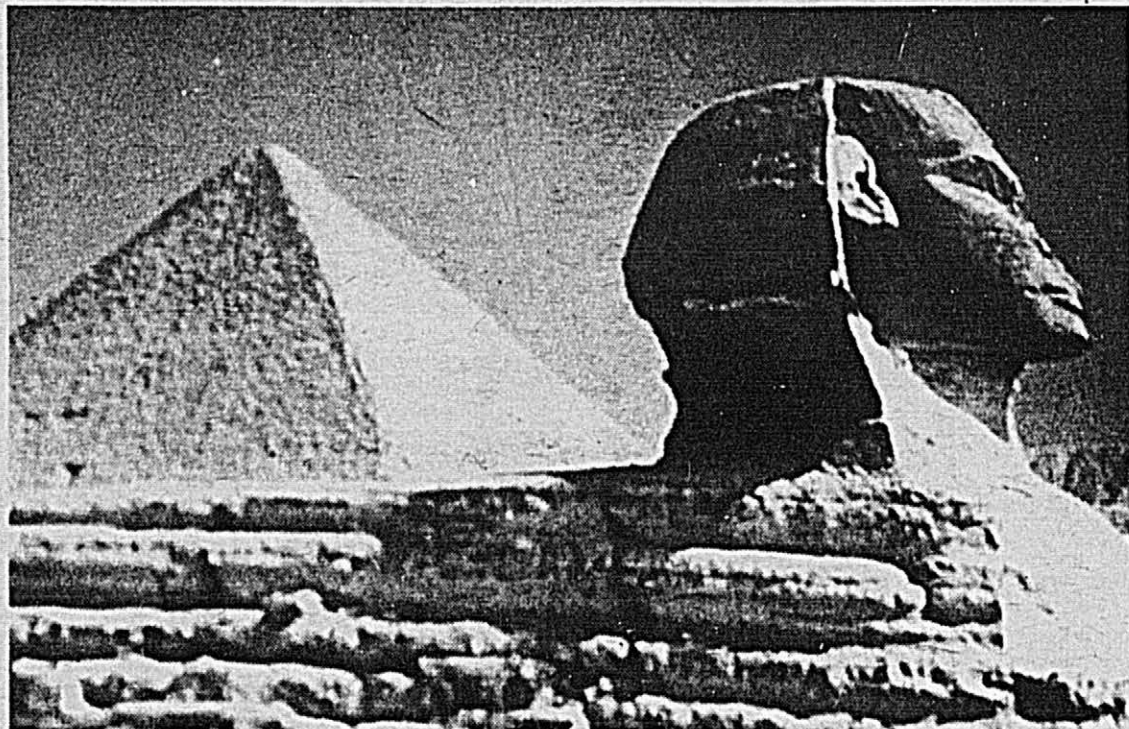
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SAT. OCT. 23:

Dir. Joan Micklin
Silver with Steven
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7 & 9:30 pm,

75 cents



The Great Sphinx and one of the Pyramids of Giza—one of the many slides used by Dr. Luis Alvarez to illustrate his lecture on the use of X-rays in the unsuccessful search for hidden chambers in the Pyramids.

Aerosol can controversy:

Destruction of ozone layer will lead to skin cancer

By Peter C.T. Elsworth

Because of hairspray and deodorant aerosol cans, an increase in the number of cases of skin cancer can be expected over the next 50 years, according to Professor F. Sherwood Rowland of the University of California. Speaking last night on the threat from aerosol spray cans, Rowland attributed this fear to the slow destruction of the ozone layer in the atmosphere due to continued use of such cans.

He said that the propellants in aerosol sprays rely on fluorocarbons ("Freon-12") for their operation. Their release into the upper levels of the atmosphere eventually produces poisonous chlorine compounds. Rowlands deduced that fluorocarbon compounds could be broken down only by the ozone layer.

As a result of this process, however, chlorine is produced. In Rowland's words, a "chlorine catalyzed reaction" was the

outcome whereby the chlorine would not only react with the ozone to produce chlorine oxide, but that the chlorine oxide would further react with the ozone to produce yet more chlorine oxide. The process would cease, he said, only when the chlorine had fallen back to earth.

The danger of this process lies in the nature of the ozone layer. According to Rowlands, the ozone layer acts as a filter on ultra-violet radiation, great quantities of which cause skin cancer.

Rowlands is credited with the discovery of this threat, which, he stated, was inspired by the work of Professor James Lovelock of Great Britain who traced the existence of fluorocarbons in the atmosphere.

The first results of losses of the ozone layer were computed in the early 1960s during experiments involving supersonic transport models of

aircraft. These experiments concerned the potential threat the SST posed to the ozone layer through the release of nitrogen oxides.

The real danger, in Rowland's opinion, lies in the amounts of fluorocarbons discharged into the atmosphere. He estimated that approximately one million tons annually of this chemical are spewed into the air.

In Rowland's own country, the government has already acted to halt the amount of fluorocarbons going into the atmosphere by banning all aerosol spray can products using these compounds as propellants. Spearheaded by the United States Food and Drug Administration, the ban will halt more than 50 percent of the chemical released, all of which can be traced to aerosol cans.

However, this is a global problem and Rowlands stated that it will take international action to eliminate it entirely.

Pyramid X-rayed; all seems well

By Christine Pak

Dr. Luis Alvarez, noted physicist and Nobel prize winner, believes that the second largest pyramid at Giza contains no secrets of hidden chambers. Introduced to the audience by Principal Bell as "a man of extraordinary imagination," Wednesday evening, Dr. Alvarez lectured on his project of using cosmic rays to X-ray the pyramid.

Dr. Alvarez began with a short review of the few known facts of the pyramids, but confessed not to be an expert on pyramids. He became interested in the second structure ten miles outside Cairo, only when he found it contained no discovered chambers, other than a tunnel leading to a room, almost completely beneath the pyramid. Dr. Alvarez had hypothesized that since the Egyptians had generally constructed pyramids with a more complicated system of passageways and chambers, this particular one would eventually yield hidden secrets possibly even more complex than those of other pyramids.

The cosmic ray equipment,

built at Berkeley, had to be precisely constructed so as to not chip off any parts of the blocks when installed in the underground chamber of the pyramid.

Using simple terms, Dr. Alvarez explained that the idea of the six-year project was to measure cosmic rays going through the pyramid. Rays would pass through the structure more easily if it contained a hidden chamber. But after photographing the escaping cosmic rays with the apparatus directed upwards towards the apex of the pyramid, all data proved negative. Using slides and diagrams, Alvarez showed the audience photos of what data had been collected, comparing it to a photo of a simulated chamber in the pyramid.

The equipment was pointed in directions other than the original small angular range of 45 degrees, with no success. "I am convinced there is nothing there," Dr. Alvarez stated. Though he acknowledged that there is "a good possibility" of an existing subterranean chamber, he is "not interested" in finding it.

SFU strike goes into seventh week; parity to UBC goal

BURNABY [CUP] — Negotiations between 71 striking mechanical workers, trades workers and the Simon Fraser University Administration resumed Oct. 21 in an effort to end the seven-week strike.

Special Mediator Jim Kinaird is apparently ready to try again after reportedly walking out in disgust Oct. 18 after three

hours of fruitless discussion.

The former BC Deputy Labour Minister entered as mediator Oct. 13. There have only been seven hours of talks since then.

The workers, who have been without a contract since April, walked out Sept. 8 because their demands for parity with University of British Columbia workers were rejected.

Union Business Agent Bill Kadey said the workers are demanding a 36-hour work week with every second Friday off. The Administration claims the resulting 6.7 percent increase in costs would violate anti-inflation laws.

Meanwhile, talks will continue next week between Administration and the Association of University and College Employees (AUCE). The union's first contract expires Nov. 22. AUCE workers have refused to cross picket lines.

Despite the absence of office and maintenance workers, the Administration has managed to keep the university open for the duration of the strike.

Neither non-unionized faculty nor students have honoured picket lines.

UBC:

Student council vote to close pub

VANCOUVER [CUP] — The student pub at the University of British Columbia will not be serving any beer for the next month.

The student council voted 20-10 Oct. 20 to prohibit liquor from Alma Mater Society functions and outlets in the student union building until November 22.

The decision—which AMS representatives say will curb vandalism and liquor abuse on campus—closed the pub (The Pit) and the liquor lounge (The

Lethe) effective Oct. 20 and barred liquor from functions sponsored by clubs and undergraduate societies in the building.

The council made the decision because it feared the Liquor Administration Branch of BC (LAB) would revoke The Pit's liquor permit unless students moved to curb alcohol abuse by Pit patrons.

Representatives met with RCMP Sgt. Al Hutchinson and "He informed us there was a problem, and he was writing to

the LAB and the intention was to close The Pit down," according to council chairperson Phil Johnson.

"We decided to take the matter into our own hands. We thought it was better if we took that initiative and exercise our control. We would rather keep that control than have it forced on us," Johnson said.

The council also voted to compensate undergraduate societies for expenses already committed to functions which

will be hit by the dryup, but it will not pay pub employees their full wage.

Employees will be paid for only half the time they are scheduled to work. The Pit will reopen Oct. 25 as a coffee house.

The council also defeated a motion to ask the university administration to stop serving beer and wine until Nov. 22 in its pizza parlour.

It will remain the only liquor outlet in the student union building.

The Weekly

Ants Blowin' in the Wind

"In TV and the other media, a folk singer has been anyone who plays guitar. And a look in the record bin at any record store will tell you their definition of a folk song: it's anything that they can't figure out what it is."

So said Michael Cooney when he opened his concert at Douglas Hall last Saturday night. Then he began to sing his kind of folk songs: those that "are changed and embellished" by singers over time.

In spite of a bad cold (some say it was pneumonia), Cooney made Saturday's concert as enjoyable as his performance here last year. Apparently his concert on Friday was good too; several members of Saturday's audience said they were there for a repeat performance. ("Repeat" isn't quite true as Cooney sang no song twice on either evening.)

Cooney described the kinds of songs he sings with an analogy: "Suppose I were to tell you a joke," he said, gesturing to the audience's right. "And you were to tell it to your neighbor, and he to his... by the time the last person

told the joke, it would be completely different than when it started because each person added something more to the story."

Organized by Hank Sigal and sponsored by the ASUS, Michael Cooney's concert lasted more than three hours with only one short break. But at no time did the audience—most of which sat on the floor—seem tired or bored.

That's largely because Cooney appreciates his audiences. He relaxes with them and enjoys his music so much that the listener feels as though he is in his living room with a few good friends.

More than just a folk singer, Michael Cooney is an historian of folk songs who embellishes his performance with anecdotes about and histories of the music he sings.

And not all of his songs are old. One, "The Declaration of Independence", was written by a man who copied down the words of a song his young son made up while playing. The sheer

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Architruc



Architruc at lunch.

All novice directors have difficulty giving their productions direction and cohesion - an excusable fault of the inexperienced - but Robert Gibson, director of *Architruc* at this week's Sandwich Theatre, has managed to omit any trace of these two qualities from his production.

If the performance could be likened to a tightrope walker, one might say that his first step was hesitant, his second quite shaky, and his balance never fully regained.

The play opens with a king, Cary Goldweber, be-crowned and bathrobed, sitting restlessly on his throne. Between admiring his royal nose in a hand-mirror and examining the shine on his nails, Architruc converses with his minister Baga, Scott Cinsavich, hidden behind a changing screen. The king's situation is unclear, both in the physical sense of an exceedingly nondescript set and in the metaphysical sense of vague dialogue, unclarified by Goldweber's colourless performance.

The audience is confused and remains so. Baga eventually emerges from behind the screen, dressed as an ambassador to his highness. Baga and the king appear to be playacting at ambassadors and such, combining fancy with reality. Unfortunately it is unclear which is which, and we are never enlightened.

As I have mentioned, Goldweber's performance, as Architruc, was monotonous. The character was intended to be spineless, but not lifeless. We could only guess that the king was angry, for he clenched his fists and stamped his feet; and that he was melancholy when he sighed heavily.

These clues were necessary because the inflection and tone of Goldweber's voice did little to indicate any such changes of emotion.

Cinsavich's performance was equally bland. Instead of a dynamic, manipulating sycophant, Baga was pitiful, trying desperately to manoeuvre the king instead of dominating him with ease.

While Cinsavich moved fairly well on stage and could conceivably have given Baga colour and force, the director took no advantage of this ability. Baga's gestures were feeble and his actions were hesitant to the point of being very unconvincing. Cinsavich also had some difficulty delivering his lines clearly: they were often broken and his words tangled.

One scene saved the performance from being completely devoid of a highlight. Baga was pretending to be Architruc's recently adopted son. He gyrated around and around the king's bed on an imaginary scooter, giving a very believable rendition of an obnoxious seven-year-old. Gibson apparently had considered this scene to be important and had rehearsed it proportionately, for the quick exchange of dialogue went smoothly and humourously. The actors both exhibited their potential in this scene - potential which, if utilised fully and directed with inspiration was adequate to turn a bad rendition of a mediocre play into an hour of humorous, thought-provoking dialogue.

-Faith Backus

A Question of Ability?



Monday night, eight children, ranging in age from seven to fifteen years, overwhelmed their audience in Pollack Hall. They played repertoire pieces for violin, piano and flute. They received numerous standing ovations and this was not because they were anyone's son or daughter. The children played with a brilliantly strong and technically clear orchestral sound. This was the Montreal appearance of the Suzuki Talent Education group and they were touring North America to demonstrate how music can shape the life of any normal child with normal ability.

Eight Japanese children file out on stage. There are five girls and three boys. They line up on stage with their instruments. They do this very carefully and very consciously. Their instructor comes out. He raises his hand and they snap into position, violin tucked under chin, bows ready, feet firmly placed. These children are wonders in response. And so they begin to play with a crisp attack right on cue.

And you freak right out. The teacher has carefully and quietly backed off stage. The children are left on their own with the piano accompaniment. The audience is visibly impressed, this sound is too professional and no grade schooler anyone ever knew made music like it.

The program continues and slowly it dawns on you, the reason you had started to laugh nervously. These aren't like children in grade school. They are not typical examples of what can happen the world over. They are disciplined and responsive and serious and imitative in a way not often found in Western culture.

Shinichi Suzuki developed the Talent Education Movement in the years following World War II. It was started on the premise that "given normal mental ability, any child can be taught to appreciate music". The audience in Pollack Hall is assured that the children on the Tour are not exceptional; they are normal children whose normal abilities have been cultivated with sensitivity and

love. We are told in speeches before the program and during the intermission that North American children can do this too, that children the world over can do this and in so doing make the world a happier place for all to live.

The Suzuki method of musical instruction works and is valuable but does have its limits. When one listens to these children, who are dressed identically, standing and holding violin and bow in exactly the same way, playing with the same intonation, the same emotion, and moving in unison, one becomes bored. The performance becomes less impressive.

Suzuki children learn with a set progressively graded repertoire, every child learns this sequence and learns this through repetition.

So the pieces they perform are all geared towards demonstrating and developing technical skills. The children's interpretation is an attempt at realizing an idealized notion of what the

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"We are all pigs in the gutter ..."

Tickets to plays at the Chameleon Theatre shouldn't be printed on paper. They should be printed on gold leaf, for they seem as rare and valuable as precious metal. It is virtually impossible to obtain tickets on the night of the performance; one must make reservations in advance. But if the quality of the succeeding Concordia productions can match the excellence of *Live Like Pigs*, the company's first play of the season, the experience of fine drama greatly outweighs the inconvenience of calling beforehand and of getting to the theatre at 7141 Sherbrooke W.

One more digression before I talk sense. We were discussing in one of my classes whether a critic's mood determines his review. For instance, this theory supposes, if a critic eats onions before a performance, he will pan the play. Well, I won't tell you what I had for supper before I saw *Live Like Pigs*; it would be too embarrassing, since I'd like to retain the illusion of a critic as a bon vivant, bon mangeant. But to get to the Loyola Campus, without a car, one must take the 24 bus to Claremont, then transfer on to the 105. This trip lasts, with luck, thirty minutes, but usually at least an hour. On Thursday night I went to the theatre but arrived too late to claim my complimentary ticket. Ditto Friday night. On Saturday night I left McGill at 6:15 and the bus service was phenomenally prompt, leaving me off at my destination before 7:00. And I hate to be early. But I waited patiently, somewhat pleased as other members of the press, arriving later, pleaded tearfully for a ticket. That the play totally captured my attention, making me forget the inevitable cold wait for the bus after the play, only proves, by this theory, its excellence.

Back to the subject. *Live Like Pigs*, by John Arden, is a social drama. The British Housing Department has placed

a family of gypsies, the Sonys, in a lower-middle class housing development. The gypsies' slovenly, unambitious way of life shocks the other residents, who are very concerned with the appearance of their community. The other families finally band together to drive away the gypsies. The themes which Arden strongly and candidly portrays are basically Freedom contrasting Security, the freedom of the gypsies represented by their ideal of running away to sea, their aversion to steady work, and their contempt for bourgeois proprieties and authority. The contented middle class, symbolized by the gypsies' natty neighbors, the Jacksons, believes in good jobs, a regular schedule, containment of emotion (until the degeneration into a blood-lusting mob at the end of the play), and the importance of keeping a "tidy house" with everything in its proper place. But Arden has wisely avoided idealising either of these opposing lifestyles; rather, all characters are sympathetically but critically portrayed.

The Concordia cast vividly and credibly conveys the message. At no time during the two and a half hours does the play drag, and the performances sometimes redeemed moments that could have been corny; points in the play where the drama could have become melodrama, where pathos might've become bathos.

To single out any exemplary performance would only slight the superb continuity of the cast as a whole. All the principals were excellent; the only handicap not quite overcome was the rendition of Cockney dialect and middle-class British accents. At the beginning of the play none of the actors seemed quite authentic in their accents, but most approximations of the Kung's Aynghash were consistent throughout the play; each actor adapted the slang to his natural speech, and stuck with the chosen pseudo-accent. The actor who most convincingly brought "the play to
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One Clone Clone

Contrary to any rumour circulating in recent years, comedy is not dead in Canada. Within the past month Montreal alone has been ambushed by two Canadian comedy groups: *Codco* and *The Jest Society*, which have shocked many into considering that perhaps Canadians can be funny. In fact, Canada is showing signs of becoming a dominant (farce) force in the world of comedy. One just has to look at our influence on our southern neighbour. "The National Lampoon", one of America's important comedy magazines, has quite a number of Canadian writers on its staff; enough so to develop their "Canadian Corner". Where would "Saturday Night Live", perhaps the funniest T.V. show in the United States, be without its large content of Canadians, including producer Lorne Michaels?

Amidst this renaissance of comedy in Canada, Montreal has given birth to what may be a tour-de-force in this development. Such is *Clone Theatre*, a group of Concordia University students, whom CHOM's entertainment editor Thomas Schnurmacher called "...Canada's answer to Monty Python". Although they are called *Clone Theatre* their ambitions are not necessarily in theatre. Comedy is foremost in their

minds. Theatre just happens to be the most convenient vehicle for achieving these ends at the present time.

The group, which centres around Peter Skinner (writer, producer, performer), Phil Bédard (writer, performer), Larry Lalonde (writer, performer) and Glenn Davis (writer, director) have been working together, with other members, since May 1973. The first two years of the group's existence was devoted solely to perfecting their writing styles. It wasn't until July 1975 that their first production, a play, became a reality. Since then, with the occasional help of Loyola Professor Harry Hill to shape their stage image, they have put on four satirical reviews, and a fifth called "Chocolate Moose" will play tonight and Saturday at 8 at Loyola's F.C. Smith Auditorium. (General Admission—\$2.00, students—\$1.00.) Joining the group for this show will also be Jackie Tommasi and Sandra McGlynn.

The *Clone's* approach to comedy shows a distinct degree of sophistication. Their emphasis is not upon attacking political, social, or religious institutions. Methods used by the *Clone Theatre* can run anywhere from parody to illogical tidbits, but
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A Long Voyage for Odyssey

The *Odyssey* Players pounced on the pallid Montreal theatre scene last Thursday night, but it appeared as though they'd bitten off a little more than they could chew.

The first half of a doubleheader was Edward Albee's much read but seldom performed *The American Dream*. The opening dialogue between Mummy and Daddy was sharp and well-timed, and the audience seemed to be quickly engrossed in the story.

But the pace gradually quickened, and the friction of the early moments, so necessary for the play's expression, was lost. The director, Linda Moss, assumed the role of Mrs. Barker, the self-confident visitor, and it was with her entrance that the play began to turn. Ms. Moss lost her focus on the action while she was onstage, splitting her attention between herself and her fellow performers. Amidst the plot's intrinsic confusion and instability, the other three characters, grandmother (Donna Kalil) father (Richard Rapoport) and mother (Victoria Rubin) did an

exceedingly fine job of maintaining their characterisations straight through to the end.

The production as a whole, however, did not have the unity and static flow required by an Albee script. It became, instead of Albee's usual poignant family statement, a one-woman show for the grandmother, whose outrage, supported by age and life-experience, spews forth without inhibition. She is not as downtrodden as she is supposed to be; instead, she dominates the family and the play. *The American Dream* is a tragicomedy; humorous lines are meant to stimulate our consciousness, not our funny bones. The audience laughed too much, and cried not at all.

The fatal flaw in this Albee play is that it is short, and will always be performed with another work. The choice of the *Odyssey* players was Robert Anderson's *Solitaire*. Because Theater-on-the-Main is small, with an off-Broadway coziness, the set changes are in full view of the audience. The settings of the two plays are so drastically different that the small

stage cannot accommodate the change. The audience returned after the intermission looking at the Anderson set, but their minds were still focused on the transformed Albee setting.

Solitaire's message is similar to Albee's, using the family to represent society, while making a strong statement about the decay of the modern family. But Anderson's play conforms to even fewer dramatic and literary standards than does Albee's work, thus creating a more powerful illusion in the minds of the audience, and diluting the first play's power.

The most creditable aspect of the production was the actors' versatility. Most notably, Richard Rapoport moves from the pudding-faced father in *The American Dream* to the disoriented, mute grandfather in *Solitaire*, and then enters almost immediately as the police captain, exposing three diverse elements of his ability. The most incredible transformation was made by Donna Kalil, whose well-modulated
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The Weekly

The Birth of a Department

In 1952, when Winthrop Judkins arrived in Montreal, with a mandate from McGill University to develop its Art History program, one can only wonder why he didn't take the next train back to the United States. For not only was there no existing Art History department whatsoever at the time, but there was also very little money to fund the development of such a program. After World War II, the Canadian government poured a great deal of money into the country's higher education system, but Premier Duplessis of Quebec would not allow this money to benefit Quebec universities, because of his nationalist philosophy. Professor Judkins did not leave; instead, he started from scratch and, over a period of twenty years, built up the Art History program to a PhD level reached five years ago, relying only upon the university's limited appropriations.

For seven years, Professor Judkins was a "one-man department". During this time, he taught not only Elective courses in the McGill curriculum, but also ran a series of Extension courses to acquaint the greater Montreal community with the disciplines of Art History.

Four years after he assumed Chairmanship of the Art History department in 1955, Professor Judkins hired his first staff member. Even today, the department consists of only six people, half the usual number in most universities offering PhD degrees. But Professor Judkins selected his staff for their dedication, comprehensive backgrounds and versatility, especially choosing professors who had as wide a variety of viewpoints on and approaches to the field of Art History as was possible with so few people.

In 1959, Professor George Galavaris joined the staff. Professor Galavaris is a native of Greece, obtained his MA at the University of Athens and his PhD at Princeton. Although specializing in Early Christian and Byzantine Art, Professor Galavaris, during the development of the department, taught courses in many other areas, from Ancient to 19th century Art.

Next came Professor Rosemarie Bergmann, who had studied at Vienna, Munich and Markburg, and who specializes in Late Medieval and Northern Renaissance Art. During her first years of teaching at McGill, Bergmann obtained a Bachelor of Library Science at the University, which facilitated building up the slide and photography collections as well as the Art Library at McGill. Before this, library resources on painting and sculpture were virtually nil, though material on architecture had been accumulated by the Department of Architecture. While teaching her area of specialty on all levels, Bergmann also, on the undergraduate level, has taught the History of Graphic Art, and Sculpture in the introductory course, and she is proficient in German Art "from its Medieval beginnings up to the present...she knows everything about it," says Professor Judkins proudly, adding, "she is also a musicologist."

Added to the staff was Professor Rigas Bertos, who also took his MA at the University of Athens but obtained his PhD in Munich. Although the professor's specialty is the Italian Renaissance, he has also given courses in Ancient Greek and Roman Art, and honours seminars on German Romanticism.

Although very proud of his entire

staff, Professor Judkins currently is particularly enthusiastic about the newest member of the Art History department, Tom Glen, because Glen is the first McGill honours graduate in Art History to return, after obtaining his MFA and PhD at Princeton, and teach at the University. He is also the first Canadian on the staff. Professor Glen, whose specialty is Northern Baroque Art, is responsible for the post-Renais-

exam on the entire history of art. The department divides Art History chronologically into five special fields of study: Ancient, Medieval, Renaissance, Baroque to 1750, and Modern from 1750. Within these subdivisions the student learns all facets of the arts: Painting, Sculpture and Architecture. Therefore, it would be impossible to concentrate, for example, on the study of painting through all the

honours graduates from McGill have proven eligible for admission into practically every one of these superlative universities.

Some students have wondered about the lack of studio arts at McGill. The Art History department offers one studio course, which now has a waiting list of sixty. The Faculty of Education also gives several practical art courses. But before Professor Judkins joined the staff of the Art History department, the Bachelor of Fine Arts program had already been terminated. And because his mandate specifically required and funded only the development of the Art History department, Professor Judkins was in no position to revive studio arts at McGill. He had taught studio arts as well as art history before coming to McGill, and feels that the studio major is impractical, that universities dangle a professional BFA before the student without considering the difficulties in obtaining any sort of job after graduation.

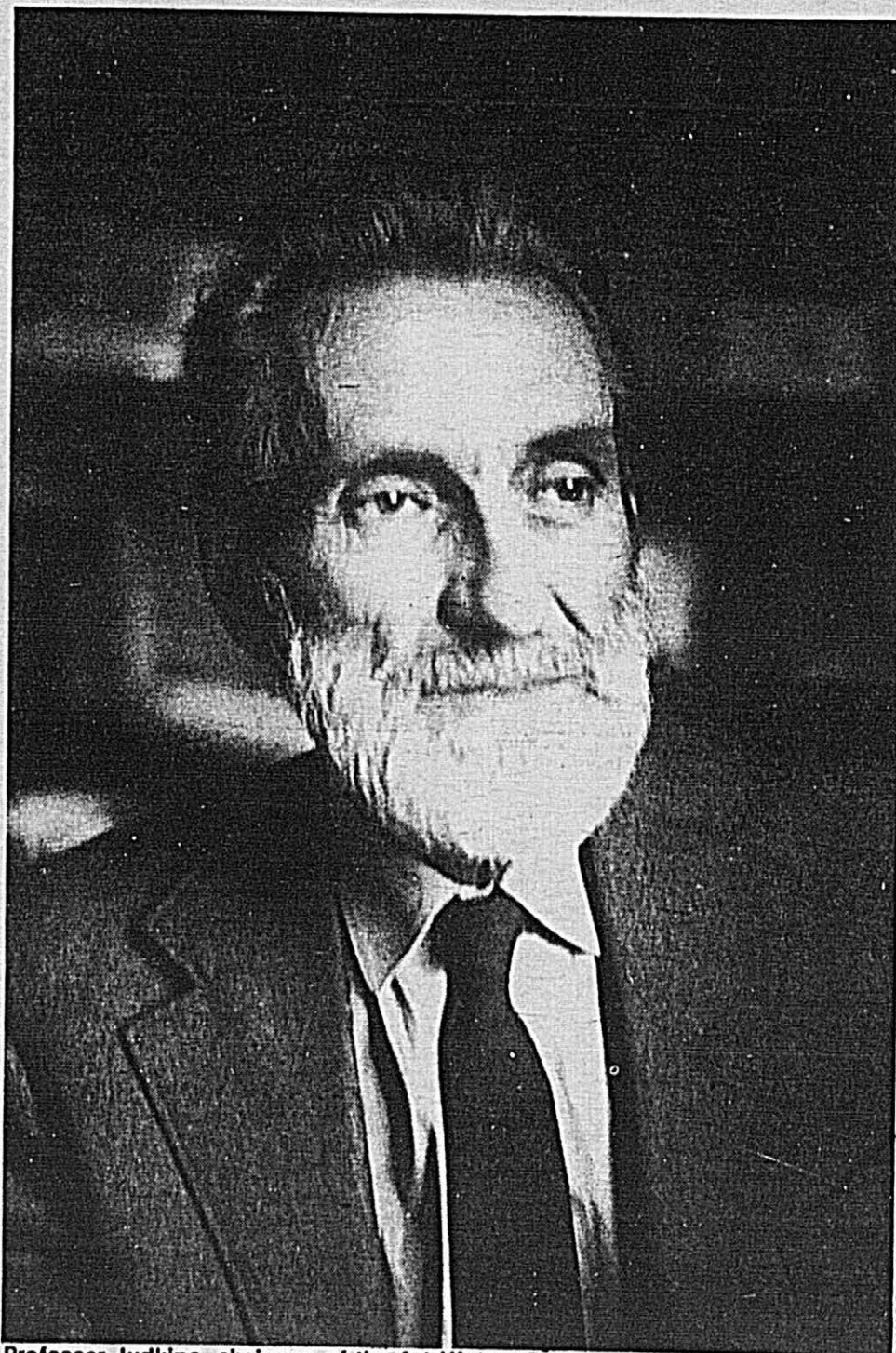
The purpose of a studio arts degree is nearly always to find a job in some branch of commercial or studio art, and students do not realize the scarcity of these jobs, in relation to the number of BFAs churned out by many universities. As to the applicability of studio arts to Art History studies, Professor Judkins says "Studio art is not necessary for an Art History major; it's helpful but not necessary." At present, a six credit-one course maximum is creditable to an Art History major but not to the Honours degree. As Judkins says "If you want the studio degree, you're just at the wrong college. Neither the funds nor the facilities (for such a program) are available at McGill."

I would like to think that much of Professor Judkins' perspicacity and determination comes from his New Hampshire heritage, being a Granite Stater myself. The forefather of this wiry man first came to New Hampshire in the 18th century, and Professor Judkins still owns a cabin in the foothills of the White Mountains, where he goes to work and write and study, "but not as often as I'd like to," he adds wistfully.

He received his Master's Degree and Doctorate at Harvard. Although he wanted to write his doctoral thesis on the Northern Renaissance, Mr. Judkins was told that he should prove a hypothesis he had proposed concerning the objectives of Cubism. So in 1954 he wrote 'Fluctuant Representation in Synthetic Cubism.' And this year, in a series of books called Outstanding Dissertations in the Fine Arts selected by a trans-American committee of art history professors, the Garland Press included Professor Judkins' thesis. Now the Garland Press is issuing a second series and Professor Glen's doctoral thesis, 'Rubens and the Counter-Reformation' has been selected for publication. Although probably not destined for the bestsellers' list, these two books are definitely a feather in the department's cap.

After graduation from Harvard, Professor Judkins taught at Amherst College, Harvard and Radcliffe. From there he moved to Montreal, where he has lived for the past twenty-four years. And here at McGill, starting with nothing, he has structured and completed a strong, organized Art History department, like a pyramid, stone by stone, with the last block on the top always in mind.

—Chris Pomiecko



Professor Judkins, chairman of the Art History Department.

sance tradition from the 17th to 19th centuries.

Serving as Interim Visiting Professor of Architectural History is Bob Gifford, replacing a professor who left for another job, says Professor Judkins sounding somewhat betrayed, "with a better salary and a lighter work load."

So for twenty-four years, Professor Judkins has built up the Art History department, first as Elective courses, then as a Major, then as an Honours course, and finally to the MA and PhD degrees. The Honours degree, says Professor Judkins, "is a tough degree," because the Art Department is the only one remaining at the University, besides the History department, which gives comprehensive exams. These "comps", given in the final undergraduate year, entails a written three-hour test on the student's specialty and then, before three professors, an oral

exam, as is done in some Art History departments at other universities. But this division is one which Professor Judkins has consciously chosen, for he feels that one aspect of art without the other two gives an incomplete and unrounded view of the particular period.

Another analogy Professor Judkins draws between his department and the History department is that both encourage their students to take their graduate studies elsewhere. He feels that it is very important, especially in the field of art, for the student to be exposed to different approaches to the subject as well as different environments and cultures. Among the many graduate schools offering degrees in Art History, Professor Judkins considers about a dozen "first-rate." Some of these are Princeton, New York University, the University of Chicago, and the universities of London, Munich and Paris. He is pleased that

Carla Leshtine

The Weekly

Theatre Directors Answer Critic

Several weeks ago, the *Star's* drama critic, Myron Galloway, warned Canadian artistic directors that their theatres appear to be in a rut. He assailed most directors for "not working hard enough to get a balanced mix of classic and contemporary theatre." By citing a few "appropriate" figures, Galloway pointed out that a paltry twenty out of approximately ninety productions to be presented this year, can be considered reasonably new.

What are the reasons for these apparently discouraging proportions? Galloway answers that older, "well made" plays, such as those of Williams, Miller, and O'Neill are considered safe. They "reek of culture", as Galloway so poignantly puts it. Galloway also claims artistic directors "do not seem to be in close touch with a generation they are so determined to educate."

Galloway maintains that the theatre-goers want an entire season made up of plays by Beckett, Ionesco, Pinter and Brecht. The theatres do not give them these playwrights, and so Galloway assumes that the public turns away from the theatre and spends more of their time at the movies. Even if artistic directors would dare to put newer playwrights in their repertoire, he asserts this could result in playing a tightrope act with "theatrical suicide".

Continuing his barrage of charges, Galloway boldly informs us that English theatre in Canada "is doing nothing to raise the consciousness of its audience". If anything, professional theatre in Canada has regressed over the past ten to fifteen years.

We question the validity of the 'truths' which Galloway has so severely put forth. Galloway brought a sledgehammer down on Canadian English theatre. The public has only Galloway's opinion. We believe that those who give a damn about theatre in Canada, and specifically Montreal, should have the opportunity to hear what the accused think. Two of Montreal's more widely known English artistic directors, Maurice Podbrey of Centaur Theatre and Muriel Gold of the Saidye Bronfman Centre, were interviewed for their reactions and their opinion of the condition and future of English theatre in Montreal.

What was your gut reaction to Galloway's comments?

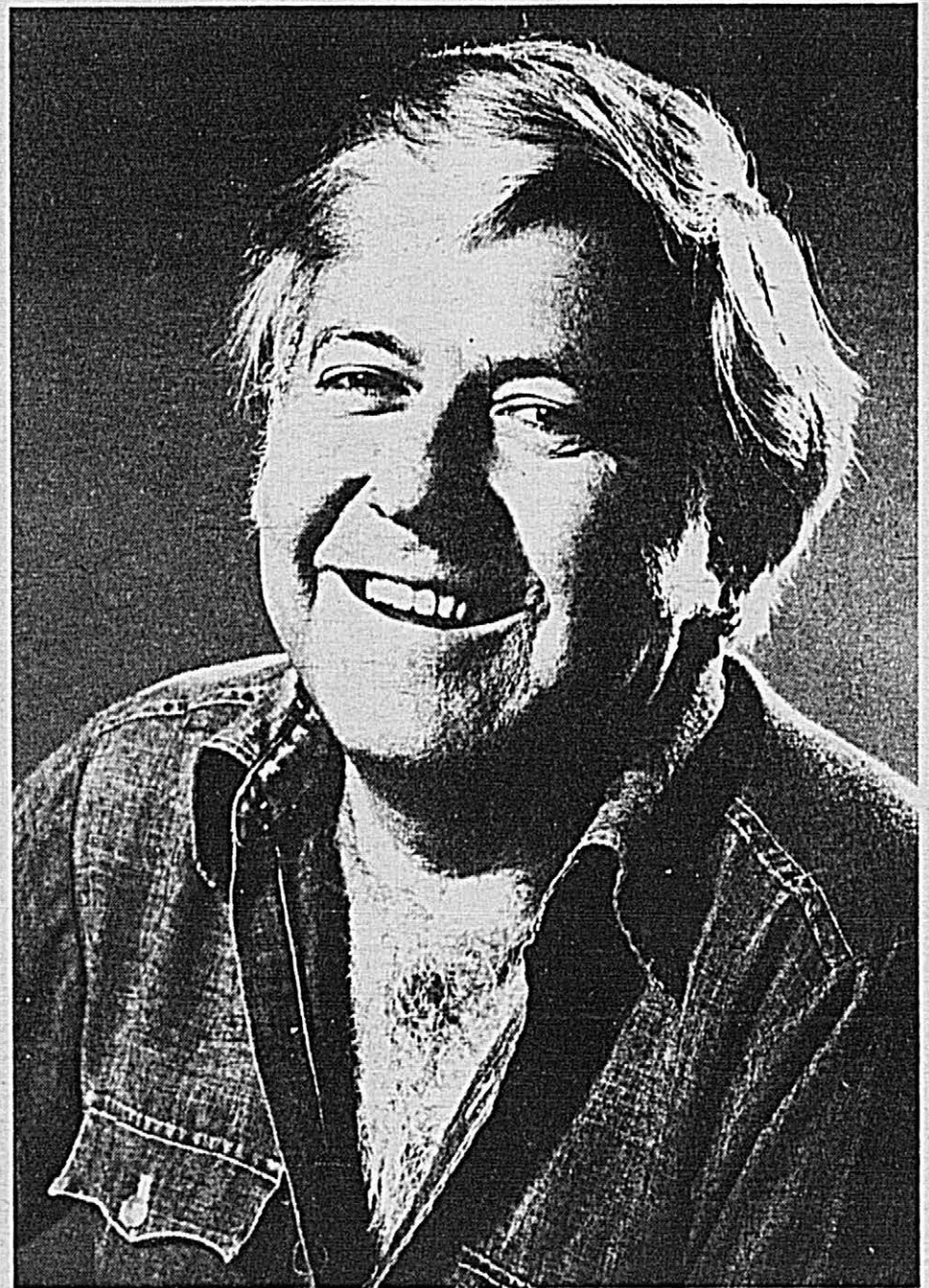
Podbrey: I thought it was a very superficial response for the work we're doing here this year, lumping us in as he did with some of the programming that was going on across Canada. I'm in agreement with him that there are some conservative trends in the country in terms of the sorts of plays that they're choosing to do. But I think we at Centaur are doing quite an ambitious program this year, involving a lot of new works. For Galloway not to give some credit to this was very cursory. I complained about this, and in fact asked to be able to write an article in response; but in their wisdom they decided it wasn't an issue they wanted to dwell upon. So I'm glad to have the chance of talking to you about this now.

Gold: I thought it was a rather curious article because he works on the supposition that people have seen all the classical plays, that one should do only modern plays. Yes, by all means we do contemporary plays. But one has to deal with an audience, and one tries to give a balance. On the main stage we do five plays; out of those five, we do two Canadian, one English and one English translation from a French play. We are doing *Dreyfuss In Rehearsal*, a French play that has never been translated into English before. Our fifth play is *Ardele*, a modern play. Not contemporary by Galloway's standards, but I don't think it has ever been played in Canada. Moliere is the only classical production we are doing this year.

So, I think his article was a bit unjust towards our theatre. For the reasons I just mentioned, he did not accurately reflect the Saidye Bronfman theatre.

He states that you do too many older, safer plays and that you seldom venture enough into newer terrain, because it would become a theatrical suicide. Your response?

Podbrey: That's nonsense. We built up our program at Centaur by doing some of the most recent playwrights. Half the playwrights he mentions as examples of more contemporary theatre, we introduced not only to Canada but to North America; for example, some of the English playwrights he mentions we have done at Centaur, Hampton and Stott. We introduced Pinter in a sense to



Maurice Podbrey of Centaur Theatre.

Montreal. We almost deserve the reputation of being called the Pinter theatre. We had done three of his major plays here before any of them had been done in Toronto. So we have not been lacking in our discovery and promotion of new English playwrights. We have been very adventurous in this respect.

Gold: No, I think just the opposite. I think that because we have the subscribers this allows us to take risks. If we didn't have the subscribers, no way could we do that kind of thing. We would have to do strictly commercial theatre. But with subscribers we can slip in one or two high risk productions in a season. And we have and do this sort of thing all the time.

Are you doing anything to raise the level of consciousness among Montreal's theatre-going public?

Podbrey: Yes, I think we have a very good public in Montreal. Much a cut above what is sometimes found in other theatres. But I think this can be damaged by extreme criticism of one sort or another. I think we do have a special audience at Centaur. I think they are open to a much more discerning view of what is being done. I think Montreal has a pretty cosmopolitan atmosphere. People here are culturally aware. They tend to go out and see things a lot. So when they come to Centaur they bring that with them.

I've been to other theatres in Canada and I've heard from actors who have

worked here and elsewhere. They do value the sort of atmosphere that's prevalent at Centaur, which is much more concerned with the play than creating a false atmosphere.

We at Centaur cannot fall into his generalities of where Canadian theatre directors are at. What he writes is just not true about our work now or in the past. I think we have an exciting programme and we have an audience to prove it. Nobody would believe we have had 13,000 subscribers in eight years. Exactly what Galloway says he now wants to see done, is what we have built our record on at Centaur. If he is going to write a general article across Canada, he should give us credit for the work we have done, and not continue in these lazy generalities.

Gold: We certainly are trying to do that. I think we have, if you look over the past number of years. One never knows, but I think we are, from the response to the reasonably non-commercial season we have.

How do you reconcile the large discrepancy between what Galloway says and what you say?

Podbrey: Because he's right and I'm wrong.

Gold: I think he's angry. I have my feelings about it, but I'd rather not say them in print. It wouldn't serve any purpose.



Muriel Gold of the Saidye Bronfman Centre.

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Coryell in Control

Midnight Saturday: a time when most fun-and-frolickers are well past the point of no return. It also happened to be the appointed time for Larry Coryell, "Jazz-Blues guitarist extraordinaire", to give his second show of the evening at the Outremont Theatre.

Coryell has recently been greatly acclaimed by the rock press for his gigs alongside Eric Clapton. The British rock paper *Melody Maker* went so far as to run a headline: "Coryell Cuts Clapton", going on to state that Coryell stole the emotional intensity which one would normally have expected from Clapton. Doubting this bold assertion, that some brash American technician out of the jazz scene could suddenly outclass "old slow-hand" as a blues artist, it was my intention to let my own eyes and ears be the judge... Clapton being an idol of mine for almost a decade.

Thus, it was with no small disappointment that I watched Coryell come on stage by himself; no drummer, no bass, no accompaniment whatsoever, an odd stance for a man who had made his name primarily within the confines of his group *The Eleventh House*. Appearing in a very stylish three-piece suit (minus jacket), he picked up the acoustic guitar waiting from the previous show of the evening. No blues boogie tonight, I lamented, but softness might be a trifle more appropriate for this late hour, anyway.

It would be difficult to label the half dozen acoustic compositions which followed. Drawing ideas from many different styles of guitar playing, Coryell fused the assorted disciplines of classical, blues, and avantgarde guitar to his basic jazz foundation, producing a truly unique synthesis. The compositions were mostly his own but included Chick Corea's "Spain" and an improvisation on a John McLaughlin number from *The Inner Mounting Flame*. The songs were quite long and, for some of the audience, they were a bit too monotonous. Once piece would end only to be followed by a similar-sounding effort. If that sound was to your liking, it was great, but for those of us who are basically rock music fans it became slightly tedious.

Unquestionably though, his technical skill was enough to keep most of the audience in awe, and certainly evokes comparisons with McLaughlin. Finishing up his acoustic numbers, he thanked the audience for its patience with and appreciation for the many "musical philosophies" he incorporated. The response from the 3/4 full movie theatre was greatly enthusiastic.

At last, he picked up the Les Paul which had been lying behind him for the past hour. His chair was removed. The microphone raised. Now perhaps he would display the power and intensity I hoped for. Alas, what followed was only marginally different. The second part of the set definitely had a more raucous feel. It got people moving to the beat more than the cerebrally stimulating acoustic material, but without a rhythm section it was still frustrating, however proficient. He only played two electric numbers, including "Gratitude" as his finale. The audience was in turn grateful, but however hard they tried, there was not to be an encore.

From the biased perspective of a rock fan reviewing a jazz artist, I can say on the positive side that it was ear-expanding, broadening the boundaries of various musical genres. For the most part, though, I find it takes a slightly more passive or introspective view of music to appreciate this

particular side of Larry Coryell. I guess if you want Eric Clapton you'll have to listen to Eric Clapton.

—Michael Garfinkle

Directors...

Does he have any influence over your audiences?

Podbrey: Yes, oh yes, he has an influence. Not in one article but in a period of articles.

Gold: Yes, I think he does. I mean he usually disclaims that, pointing out that even though he did not give a good review, the theatres have season subscribers and they'll come out anyway. It is really interesting, but very often people give away their tickets. This is because he writes in a very strong manner and convincing style. He can't kill a play but there are those who don't come.

What is the condition of English theatre in Montreal?

Podbrey: I'm very excited about it; about the growth of new writers especially. I think there is room for a lot more English theatre.

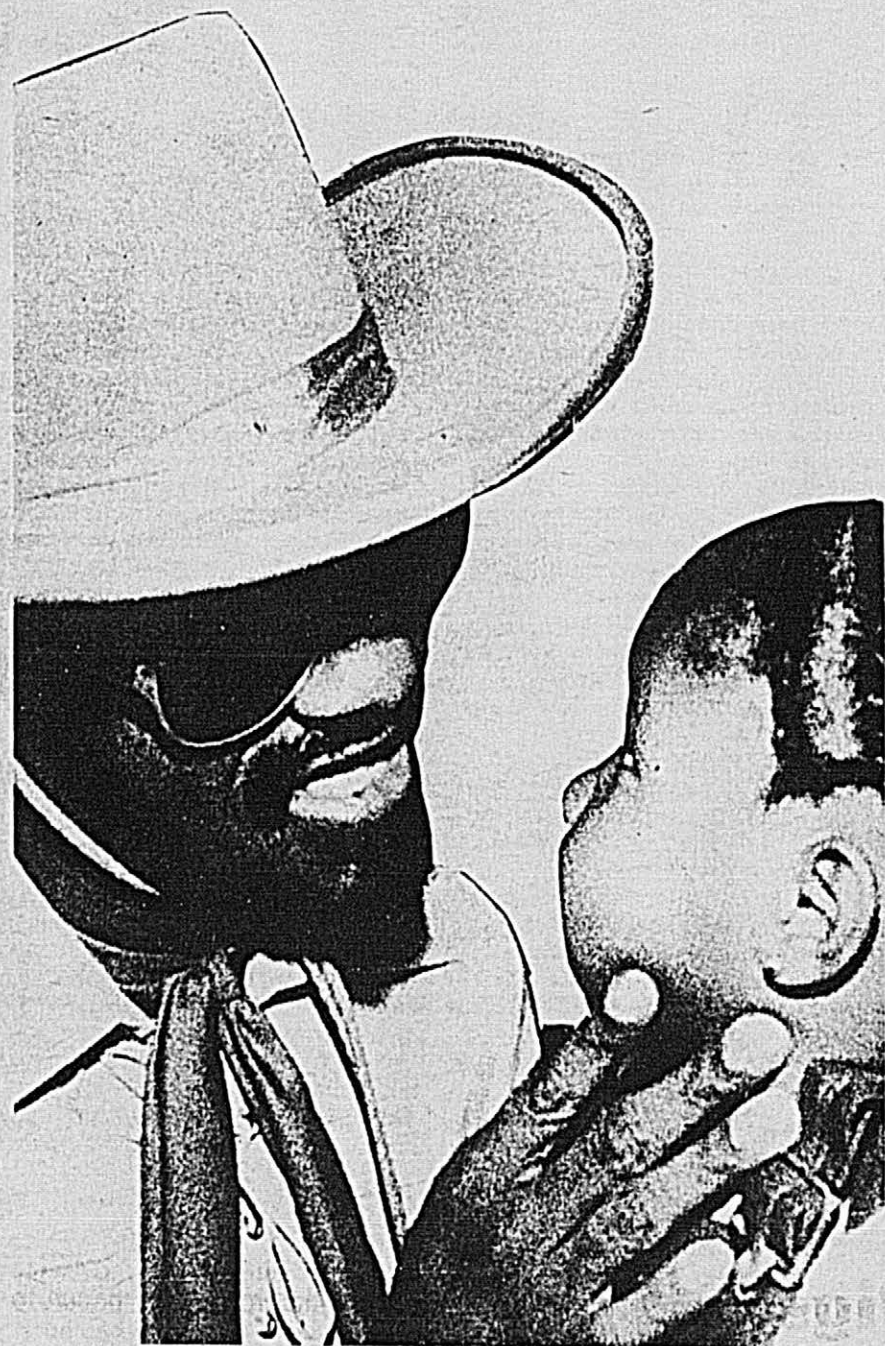
Gold: I have to be optimistic, because I grew up here in Montreal. There was no professional theatre here for many years. The Saidye Bronfman Centre opened nine years ago and was the first professional (English) theatre in Montreal. Two years later Centaur opened. All these years people said it would never work; they were very pessimistic. They said Montreal just does not have an English-speaking audience and yet here we are. We have a very good English-speaking audience in relatively few years of existence.

What is your relationship with the French theatre?

Podbrey: Our relationship with the French theatre is very healthy. We employ French talent, directors, designers, etc. The French newspapers give us good space. They review us with a great deal of responsibility. They don't come on opening night which I think is very good judgement. I think the English papers should do likewise. I've never had the fear of being a persecuted minority in Quebec. On the contrary, I think we have something very positive to offer here. I think if we do it well, and I think we do do it well, then the French community will be responsive. But I want to get more involved with Quebec in particular. We started off being a theatre that did plays from the international repertoire, nothing to do with Montreal. Now I feel we belong here. More and more over the years we have come to see Montreal as our home. We can be excited by the fact that we live in a province that is alive, controversial, and talented. The French public is a very talented one. These are things to be exalted, not defended. We can act as some sort of voice, but not in a narrow or defensive or anti-French way. We never want to get into that position.

Gold: We have an active relationship with the French theatre. But now with L'aller's Green Paper, (the Minister of Cultural Affairs' new paper outlining possible future government policy on culture) artistic directors get together and discuss things of mutual concern. We've had a few meetings but mainly we're drowned out. There are fifty French directors there and three English. I think we are at home in Quebec. I feel very strongly about this and that's why I have incorporated a French play each season. I feel we belong here.

—Myron Welik



Another Wonder

The suspense is over and with it the long musical silence of that former wunderkind of the pop musical field, Stevie Wonder. After twenty-six months, numerous production hassles and rumours of all-night recording sessions, Mr. Wonder and his associates have finally brought forth *Songs In The Key Of Life*, a musical exploration of the joys, pains, remembrances and regrets of the living.

The album is most outstanding in its length; two LPs and a smaller bonus record, consisting of a total of twenty-one songs. Knowing Stevie's weakness for unwarranted prolificacy and mindless repetition of lyrics, the average listener may be dubious of Wonder's latest creation.

These fears are certainly understandable, though in this instance they seem completely groundless. In

the course of the more than two years' since we last heard from him, Wonder has managed to temper his tendencies of indiscipline and expand on his vision of the world; his music has never before been more unified in theme, melody and lyric.

There is a wide variety of musical tastes offered here; *Sir Duke*, the rousingly nostalgic hymn to jazz and the legends associated with that musical genre, to a stately almost spiritual tune, entitled *If It's Magic*, most notable for its ethereal-like string orchestration.

In addition, Wonder dabbles in two instrumentals and tries his hand at Gospel music, resulting in a delightful blending of the sounds of the south with the irresponsible and energetic rhythm of Stevie.

Most gratifying of all is Wonder's intellectual, emotional and artistic growth as revealed in *Songs In The Key Of Life*. When an artist bursts on the scene at the age of thirteen, as Wonder did, promising greatness, it is very easy to see that dream vanish in an atmosphere of business and deadlines, so typical of the Hollywood music industry. Thanks to devotion to his music, his enthusiastic fans, and an admirable ability to persevere amidst the pressures of his profession, Wonder has not lost sight of his goals. He continues to be a remarkable individual, promising much more to come.

—Frank Funaro

Odyssey...

portrayal of the grandmother was followed by her shrill role as the Madam in *Solitaire*. She is totally unrecognizable in her second role of the evening, not only in face but in her complete mannerism and voice (her Brooklynese is remarkably accurate).

With this fine acting, the *Odyssey Players* should build itself a good reputation, as long as it is careful in its choice of plays.

—Barry Edelson

The Weekly

Jean Marsh — An Actress

Confidently, I walk through the doors of the Sheraton Mt. Royal Hotel. I search for the Press Club, lose my way and half of my confidence. I look around a bit, finally ask directions, and find a wooden door with a gold plaque: "Montreal Press Club; Journalists Only," and I enter. Down a short hallway and through another identical door and I find myself in a cocktail lounge. A smorgasbord arrangement stretches across one wall, a night-time view of Montreal drapes another. Cushioned chairs and small tables in this closed-off section of a much larger lounge are occupied by twenty or so public relations people from television, radio and newspapers.

I search the dimly lit room for someone in charge. A tall, middle-aged woman identifies herself as Lillian Wiley of the CBC, the same woman who called the *Weekly* to extend the invitation. My name is placed on the ledger. A simple phone call, and I am in a prestigious atmosphere and place, which I will probably never see again. Amidst business suits and dresses I remove my khaki-green coat and place it on the back of a chair upon which I sit, awkwardly. I am asked if I want something to drink, but I cordially refuse, feeling rather too young.

Ms. Wiley strolls about, handing out

folders, telling each of us quietly, "Miss Marsh is completing a radio interview; she'll be out shortly and you'll get a chance to speak with her." I nod and smile when told this, cross my blue-jeaned legs, and repeat the motion when told the same thing some minutes later.

A uniformed man moves about with a tray of hors d'oeuvres; I cannot decide what to have since I do not recognize any of them, and politely refuse. I skim over the folder I've been handed—"Meet Jean Marsh"—which includes publicity information from the CBC and from WETV in Vermont, Jean Marsh's life story on two pages, and a black and white publicity photograph.

Finally Miss Marsh slides into the room alone, dressed casually, her hair—a noticeably lighter shade than it is on *Upstairs, Downstairs*—sitting freely about her neck and shoulders. She smiles her way past where I am sitting towards the bar, where she is lengthily introduced, presented red roses, and confesses jocosely that in the only places she has visited in Canada previously the people have hated the French. All the Anglophones present laugh, and she begins her relaxed interviews by sitting with a newsmen in a corner.

A videotape machine is rolled in on the opposite end of the room, out of Miss

Marsh's view, and is silently showing episodes from *Upstairs, Downstairs*. Small windows allow me to see the dismal weather outside, and I am reminded of rainy days as a child when I watched television in unlit rooms, feeling terribly removed from the action on the screen, unable to understand the enigma of electronics. Now, Jean Marsh strolls by again, and Ms. Wiley summons me to a larger table where three women from other university papers in Montreal are already seated. I wait until Miss Marsh seats herself at the end of the table, and I slip around through wisps of cigarette smoke to be able to sit next to her, and she shakes my hand upon introduction.

I am silent for a long while, as she charmingly answers questions from my college-age colleagues. Finally, I remove the picture from the folder. "Do you like this picture?"

She takes it from me. "I haven't seen this." Examining it for a moment, she answers another question, and then laughs, "Not particularly, no!"

Factually, Jean Marsh is forty-two years old, travels alone, is no longer taping *Upstairs, Downstairs*, has a cottage in the English countryside, a flat in New York City, studied dance for many years, but, of course, prefers acting.

As her attention is diverted by

newsmen at another table, I ask, "Are you acting now?" She looks directly at me, and completely unnerves me by flashing a broad grin at me, and then looks immediately away to respond to the other questioner. After the interruption she turns back to me and asks coolly, "Now, what was your question? Am I acting now?"

"Yes."

"Right this minute?"

"Yes."

"Noooo" she says without hesitation. All her acting, she says, is done onstage; it tires her out to act all the time.

"Some actors do," I say.

"More non-actors than actors," she defends, leaning towards me in severe emphasis, momentarily abandoning her charming tone.

I wait for nearly an hour after my interview, chatting idly with other journalists, listening as others conduct their interviews. Eventually, I arise, and say goodbye to Miss Marsh, who is now being questioned at the next table. She smiles at me warmly, takes my hand in both of hers, and bids me a gracious farewell.

In answering a previous question, Jean Marsh said, "I've been acting all my life."

Playing my own role, I take my leave.
—Barry Edelson

Pigs...

her" was Barbara Larose, who played Big Rachel in flashy, but very North American manner without ruining the context of the play.

All the productional aspects of the play, the set, make-up and wardrobe, aided the presentation. The set was neutral, a small stage for the main action in the Sonys' livingroom, and a rise of a foot or so to connote the upstairs bedrooms. At the left and right were two front doors, the Sonys' and the Jacksons'. By having these normally independent levels—upstairs and downstairs, inside and out—juxtaposed, the composition of the actors onstage formed striking tableaux and gave a sense of interaction to unrelated action in the scenes.

The wardrobing, especially the colouring of the costumes, in conveying the social themes was very effective. The shabby flamboyance of the gypsies contrasted the neat drabness of the Jacksons and the other "middle-classes" in the play. Make-up was very good, especially in the rendition of old-age and injury; very authentic bruises and blood.

The theatre lends itself well to intense social drama. Seating eighty people in a black room, then immersing them in darkness, draws the viewer into the play. The first row of seats is only a few feet from the stage, so there is no need for the grandiloquent theatricalities necessary on the distanced stage. The audience feels part of the action, and the subtler reactions of the cast can be conveyed more naturalistically. But the limited seating capacity and limited four-day run of the plays again make tickets difficult to obtain.

One can only hope that the next play, "Miss Julie", which starts tomorrow and runs until Saturday, will enhance the reputation that the Concordia Dramatics Department has established with this

single production. But if you plan to go to any of the productions, be sure to reserve well in advance by calling 482-0789, for when the kudos from this presentation of *Live Like Pigs* start to advertise the theatre, tickets may truly become as scarce as gold.

—Chris Pomlecko

Clone...

often their comedy is on many planes so that even the most blatant slapstick can have a deeper, funner idea within.

Clone's single most important influence has been Monty Python's *Flying Circus*; but only in style, not in material. The Clone members have studied Monty Python to learn such things as the smooth way with which they develop comic ideas. Although the *Clone Theatre* draws influence from other comedy greats like the "Goon Show" and the "Marx Brothers", they still do only their own original material. At the same time they are not caught in the trap of hyper-nationalism that is so prominent due to the present Canadian identity crisis. Their only goal is to be funny. "Chocolate Moose", which features skits on such items as C.B. radios, body building, assertive training, and faith healing, should easily surpass this goal.

—Tim Pytko

Suzuki...

music should sound like.

What happens to variety and interpretation and emotionalism and... Do these students have favourite composers? Do they get carried away with the sounds they are making? Is it cathartic? Do they rebel and get frustrated and hate their teacher at times? Do they ever make mistakes and feel ashamed?

Well, the highlight of the evening was just that one moment when they almost lost control. In a group piece at the end

of the concert, the children performed the *Vivace* from Bach's *Concerto for Two Violins*. The seven violinists divided into two groups, each taking on a musical voice. While an instructor guides them they switch slides while playing, while switching sides they switch voice in mid-phrase. It is an incredibly difficult feat which they executed exquisitely, if somewhat chaotically. As a little seven-year-old scurried across the stage, one detected him momentarily stop bowing and break into a huge grin and the audience grinned too because it's fun and they sometimes really act like children.

—Maggie Gosselin



Michael Cooney.

Ants...

nonsense of "The Declaration of Independence" found Cooney telling several anecdotes about children and their misunderstanding of popular songs. For example, he had one friend

who overheard his child singing: "The ants are my friends, They're blowin' in the wind. The ants are blowin' in the wind."

Other songs were more serious, among them "Streets of London", and another about migrant workers in California (accompanied with a declaration that California wines should be boycotted).

Although much of the audience was already singing quietly with Cooney, he chose to include, in the second half of his concert, many songs that are especially good for sing-along. One was "Dummy Line", an amusing song about an incredibly slow train. While the words in the chorus are easy to learn, the rhythm is not. Its halting, irregular beat manages to trip up someone every time.

A unique musician, Michael Cooney sings traditional American and British folksongs, ballads, blues, sea songs, and many other kinds. He plays banjo, guitar, and numerous small instruments, including the harmonica, kazoo, penny-whistle, and Jew's-harp.

He has given three three-hour concerts at McGill in the past eleven months, but has repeated only five songs. And in those nine hours of singing, Michael Cooney has not exhausted even one-quarter of his repertoire.

Nearly 550 people attended the performances over the two nights, and ASUS is considering bringing Cooney back in the spring.

Upon leaving the concert, one woman was lamenting over the fact that, because of his cold, Cooney's voice had sounded strained.

"Yeah, but it doesn't really matter," her friend answered. "That isn't the point. You enjoy him anyway."

Indeed, it is his love of music, rather than desire for stardom, that makes Michael Cooney a truly enjoyable performer.

—Ginny Wright

DAILY SPORTS

'Satisfied' Barbeau keeps on going

By Sherwin Wong

Last year when Tom Barbeau came to McGill to play halfback for the Redmen football team, people scratched their heads and said "Tom who?" So far this season, Barbeau is third in the Eastern division rushing department and first in pass receiving, and people are still scratching their heads and saying "Tom who?"

Nevertheless, the proud name of Barbeau will always be remembered and held in high esteem by his coaches and teammates. Right, fellahs? And why not? Barbeau happens to be the steadiest Redmen performer in this cheerless season.

Only Mike Murphy (Ottawa) and Jim Pooler (Bishop's) top Barbeau in rushing yardage. Murphy is way out in front with 882 yards, Pooler has 513, and Barbeau has third spot with 384. In receiving, Barbeau leads all with 18 receptions for 127 yards.

The Vanier College grad isn't tall (5'8"), but everytime he carries the ball, his short, hairy legs keep grinding out the yardage. Barbeau is one of those athletes who goes all out to get what he wants.

Not fast but reliable

"Barbeau doesn't have all the physical tools that a runner should have," said Redmen quarterback Vic Pywowarczuk, "but when it comes to getting that extra yard, there's no one better. He doesn't have breakaway speed. He's more quick than fast. Tom will move one

way and go the other."

Despite his impressive offensive output, which will undoubtedly make him a candidate for "All Canadian" honours as offensive halfback, Barbeau—if you can believe this—is still not satisfied with his performance.

"The rushing could be a lot better," said Barbeau, who can also return punts and kickoffs, "But first, you have to win. If we're not winning, I can't be satisfied. If I make all-conference, that's just icing on the cake."

Speaking of winning, McGill is hoping to do just that against Bishop's tomorrow afternoon at Molson Stadium. Already out of the playoff picture, the Redmen—who are one and four in the won-lost column—can play only the role of spoilers because Bishop's is still in the running for second place and the final playoff position in the division.

The Galters are tied with Queen's for second place. Both possess identical records of three wins and two losses for six points. A win for Bishop's will help them surge ahead of Queen's who must face fourth place Concordia while a Redmen upset victory can only improve their losing record.

Sports Staff

Meeting at 1 pm Monday in the Daily office for all current and potential staff. Planning for winter season to be discussed.

Standings & Stats

Intercollegiate Football

STANDINGS	GP	W	L	T	PF	PA	Pts	SCORING	TD	FG	C	S	TP
Ottawa	5	5	0	0	202	7	10	Murphy, Ottawa	14	7	21	1	127
Queen's	5	3	2	0	86	96	6	Shore, Queen's	3	8	6	2	50
Bishop's	5	3	2	0	159	146	6	Pooler, Bishop's	8	0	0	0	48
Concordia	5	2	2	1	117	101	4	Garbarino, Bishop's	6	0	0	0	36
McGill	5	1	4	0	83	189	2	Shiavo, Concordia	0	5	8	2	25
Carleton	5	0	4	1	62	170	1	Spina, Concordia	4	0	0	0	24
								Barbeau, McGill	4	0	0	0	24
								Giftopoulos, Ottawa	4	0	0	0	24

RECEIVING	No	Yds	TD	Long	Avg.
Barbeau, McGill	18	127	0	17	7.1
Cook, Carleton	14	280	2	87	20.0
Pinnock, Carleton	14	221	1	71	15.8
Donovan, Conc	13	246	2	53	18.9
DiPietro, Ottawa	12	174	2	27	14.5
Dobson, McGill	12	145	1	20	12.1
Muldoon, Conc	11	208	3	68	18.9
Kearney, McGill	11	168	1	32	15.3

PASSING	Att	Comp	Yds	TD	Pct.
Ruddy, Ottawa	54	30	383	2	55.6
Morley, Concordia	56	31	448	5	55.4
Greeley, Bishop's	48	26	490	3	54.2
Etcheverry, Bish	42	22	536	3	52.4
Pywowarczuk, McG	73	37	397	1	50.7
Smith, McGill	51	25	330	2	49.0
Lee, Carleton	92	40	626	3	43.5
Latham, Queen's	80	34	614	4	42.5

RUSHING	Att	Yds	TD	Long	Avg.
Murphy, Ottawa	116	882	14	60	7.6
Pooler, Bishop's	69	513	7	34	7.4
Barbeau, McGill	75	384	4	53	5.1
Wilkins, Bishop's	61	286	1	26	4.7
Trimble, McGill	67	256	1	16	3.8
Spina, Concordia	35	222	2	45	6.3
McLachlan, Conc	50	218	1	20	4.6
Duncan, Queen's	45	210	1	25	4.7

KICKOFF RETURNS	No	Yds	TD	Long	Avg.
Palmer, Carleton	9	200	1	94	22.2
McLachlan, Conc	7	155	0	27	22.1
Richardson, Carl	6	128	0	42	21.3
Pooler, Bishop's	10	210	0	37	21.0
Spina, Concordia	6	126	0	30	21.0
Barbeau, McGill	14	277	0	34	19.8

Intramural Sports

TOUCHFOOTBALL - FACULTY LEAGUE

League I	GP	W	L	T	Pts	League III	GP	W	L	T	Pts
Mets & Friends	4	4	0	0	8	Wazoos	5	5	0	0	10
Talbotians	5	4	1	0	8	Blue Eagles	5	3	2	0	6
Grassburners	5	3	2	0	6	Shot Spots	5	3	2	0	6
Phylactic Pros	3	1	2	0	2	Reducing Agents	5	2	2	1	5
Strathcona Jaws	4	1	3	0	2	Lawkers	5	1	3	1	3
						Architecture	5	0	5	0	0
League II	GP	W	L	T	Pts	League IV	GP	W	L	T	Pts
Palpaters	4	4	0	0	8	Organization MBA II	4	3	0	1	7
Anterior	4	2	2	0	4	Rookies	4	3	1	0	6
Pokers	2	1	1	0	2	Posterior	3	1	2	0	2
Team Flushed	3	1	2	0	2	Ernie's Boys	4	0	3	1	1
Blaws	3	0	3	0	0	Tortfeasors	3	0	3	0	0

Redmen cagers loom big

By Murray Zabitsky

Things are really looking up for this year's Redmen basketball team. The accent now is on height and coach Butch Staples has never had so many elongated bodies to work with.

The main reason for this growth resurgence is the arrival of 6'9" Charlie Galbraith from King's College in Pennsylvania. At King's College, Galbraith was the leading rebounder and second leading scorer on a team that sported a 20-7 record last season.

Other big newcomers have come out of the local ranks. Jim Vanderaa, a 6'4" center, out of Champlain College will be seeing action while 6'4" Jim Holt is back in school and back on the team as forward. Holt, a former Redmen MVP, plays tough defence and goes to the boards well.

Big returnees

Considering that the two starting big men (one-two in rebounding) from last year are back, the outlook can't help but be optimistic. Jim Gallogly

showed well last season, averaging 20 points and a team high 13 rebounds per contest. He accomplished this playing out of position, but now is back at his more natural forward position. He can be expected to produce more together with returnee Gerry Ostroff who is an equally good rebounder with a lot of desire.

The backcourt also looks better, despite the loss of team MVP Larry Gibson. Leading returnee is Rollie Brisset, a Gaelic Ernie D., who can move a team and is exciting to watch. Four-year veteran Dave Kassie is also back for his final year and will lend a lot of experience.

New help

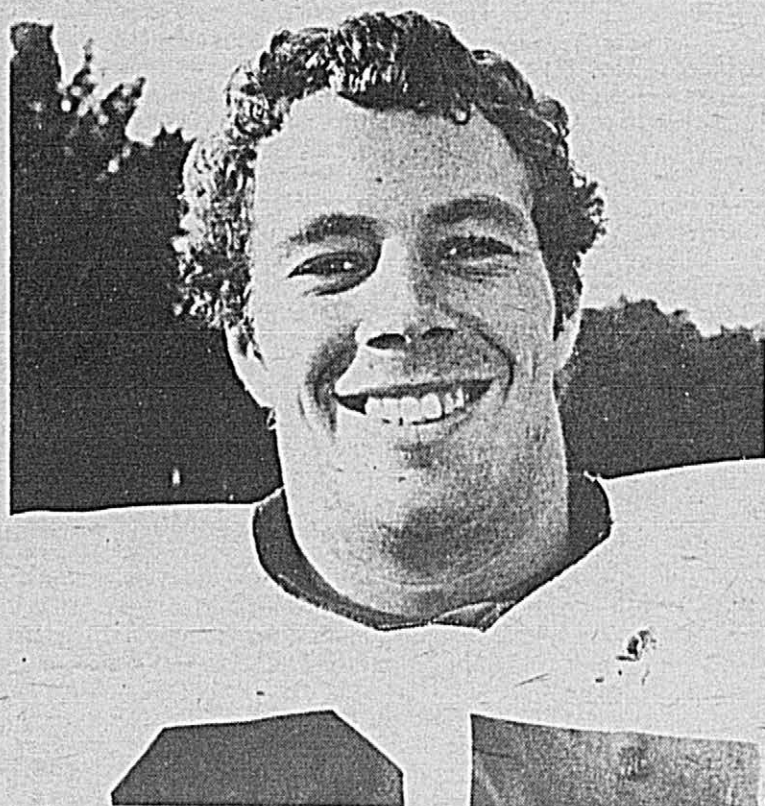
There are also two new guards who should both play major roles. Gordie Brabant, a former Quebec Team member, is a sound player who does everything well. The other newcomer, Joey Ferroba, a 6'1" guard out of Boston State, was captain and MVP in his senior year. He shoots well and plays solid defence, but it

remains to be seen whether he will make people forget Larry Gibson. Ferroba may not shoot like Gibson (who does?) but his overall game may be stronger and he won't have as big a load to carry as Gibson did.

The fact that things are going to be spread around this year is bound to make McGill stronger. The better balance on the team is crucial because one or two men can always be stopped, but not five.

"Their attitude is good," noted coach Staples, evidently pleased with his squad, "and they really work hard in practice. With our new size and depth, we should have our strongest team since I've been here."

With this much going for them, the Redmen should be a strong force this season, right up there with Concordia in contention for the title. They'll show what they can do tomorrow afternoon at the Currie Gym as they take on the Golden Gaels from Queen's in an exhibition match.



Harold Rosenberg

Amidst the dismay of this football season, Tom Barbeau has continued to live up to expectations in his performance thus far. Fans can watch him in action tomorrow afternoon against the Bishop's Galters.

Chevron...

continued from page 1

Roberts said the meeting cannot be cancelled.

As a result, Engineering Rep Glen Murphy gave notice of a motion to adjourn as the first item on the general meeting agenda.

If the motion is defeated, Roberts and Vice-President Dave McLellan each have a Chevron by-law proposal on the agenda.

The Oct. 18 mass meeting was called by The Chevron as a challenge to the Federation to present "hard evidence instead of rumour" to justify its actions in closing the paper. However, no one from the executive attended the meeting.

The relatively low turnout was attributed by some staffers to posters advertising the meeting being torn down almost as soon as they were posted.

classifieds

continued from page 2

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McGill Shotokan Karate Club: Practice starts at 2:30 for all. This is followed by an "executive meeting". Please remember that there is also practice Saturday mornings at 10. All this is at Currie gym.

Women's Ice Hockey: Tryouts for the intercollegiate team will be held tonight from 8 to 10. All interested players should contact Anne Patterson at 392-4547 or show up at practice.

Short and Sweet: Join us from 8:30 to 8:55 any weekday morning for quiet prayer before classes in Union rm 307. The McGill Christian Fellowship.

Society of the Sigma Xi: Prof. C. Truesdell of Johns Hopkins University will speak on "Leonard Euler, Supreme Geometer". 8 pm in the Redpath Museum Lecture Theatre.

Faculty & School Societies: Presidents of the 13 faculty and school societies are invited to attend a meeting with Mr. Sam Kingdon in Union 123 at 12 noon.

McGill Film Society: Presents: "Milleu du Monde", with Olympia Carlisi and Phillipe Léotard, directed by Alain Tanner. Tonight, 7 & 9:30 L132, 75 cents. Saturday night: "Hester Street", with Steven Keats and Carol Kane, directed by Joan Micklin Silver. 7 & 9:30, L132, 75 cents.

Steel Band Dance: Saturday Oct. 23, 7:30 pm. Arcade International '76, Place Bonaventure. Info: Helen Thibeault, 281-1700.

Football: Redmen vs Bishop's. Saturday Oct. 23rd at 2 pm, Molson Olympic Stadium. FREE ENTRANCE.

Women's Dance: Saturday night at 9 pm. 3738 St. Dominique.

Professor Robert Alter on "Saul Bellow": Sunday, 8 pm, Hillel, 3460 Stanley St. Admission free. Sponsored by Jewish Studies Program, Association of Jewish Studies Students and Hillel Student Society. 845-9171.

Hillel Downtowners Brunch: Join us for brunch (French toast and music) Sunday, 11:30 am at Ethan Nadelman, 3477A Hutchison, apt. 1

today**Film on China:**

Chinese Student Society film show tonight of a story on the educational reformation in China. Shown in F.D.A. at 8 pm. All are welcome! Member: \$0.75; Non-member: \$1.00.

Art Sale & Exhibition Last Day: Great way to decorate! More than 1200 different large, full colour reproductions. Main floor, Union, 9 am-7 pm.

Caribbean Students' Society: Discussion on Guyana at 5 pm in Union rm. B40. Everybody welcome. Refreshments available.

Debating Union:

Extemporaneous debating today at 2 pm in Union B42. All members of the McGill community are invited to participate and-or just see what the D.U. is all about...Best of luck to the teams going to the University of Toronto Tournament this weekend.

Blood Drive today:

Last chance to support this year's Blood Drive (until 6 pm). We NEED you to help out. Take some time out to donate a pint of blood and enjoy the activities in the Union. Paul Shapiro jazz group at 1 pm today and Grand Prize drawing for Aquarius king-size waterbed at 6 pm.

Islamic Society-Prayers:

Salat al-Jum'ah (Friday prayers) will be held at 1:15 pm in Union room 123.

Music Faculty concert:

Pollack Concert Hall, 555 Sherbrooke Street West, 8:30 pm, free admission. Charles Reiner and Tom Plaunt, pianists. "An Evening of Mozart Sonatas." Piano solo, piano four hands, two pianos. Information: 392-8224.

Architrac, by Robert Pinget:

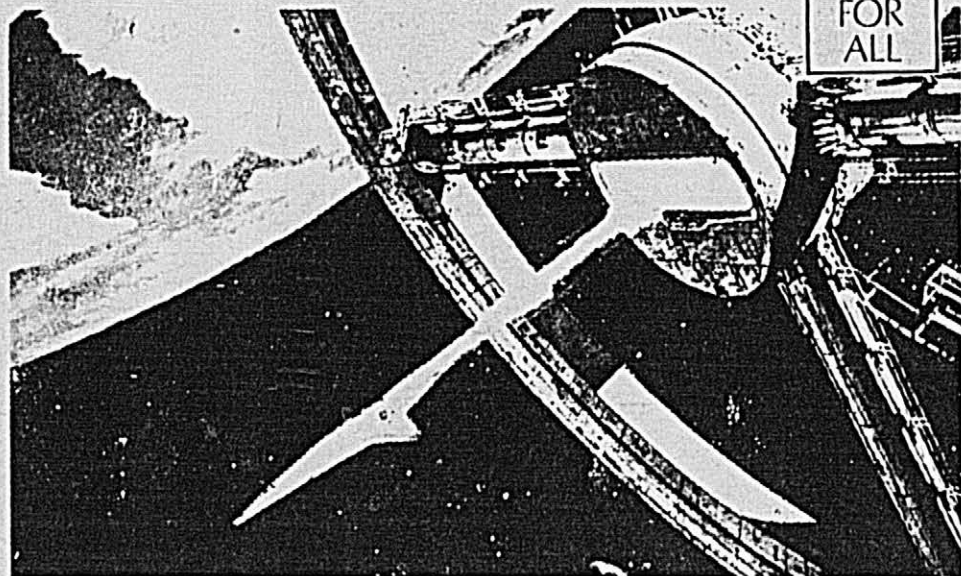
Today at 1 pm in the Players' Club, 3rd floor Union. Final performance. Free!

Arctic Seminar:

Prof. Trevor Lloyd, Director, Centre for Northern Studies and Research, will speak on "Nordkalotten: The USSR-Scandinavian Boundary Region Today." Burnside Hall, rm. 36, 2:15 pm.

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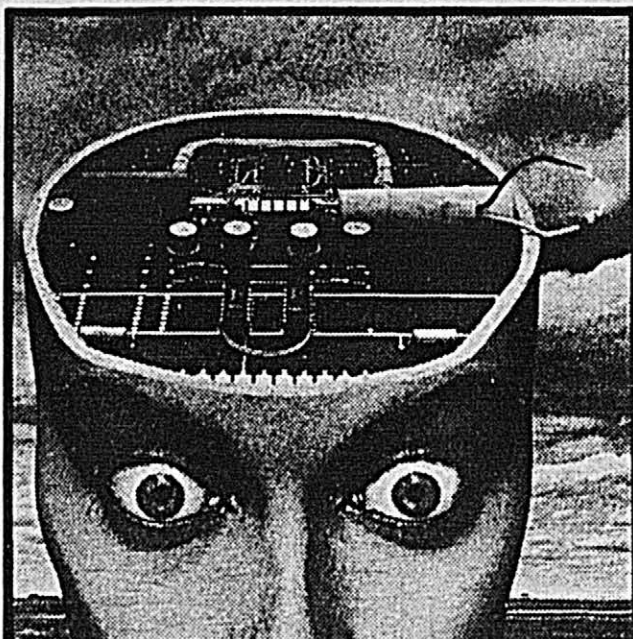


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